

„Dorf” je njemačka riječ za selo.

Gotovo prazan šumsko-močvarni prostor Slavonije u 19. stoljeću naseljava se stanovnicima brojnih naroda srednje Europe (uz Hrvate i Srbima, Mađarima, Nijemcima, Austrijancima, Slovacima, Česima, Rusinima, Židovima...). Austro-Ugarska kolonizira puste prostore, vojnu službu isplaćuje u (slavonskoj) zemlji pa oficiri često povlače i čitave obitelji, a za njima stižu i mnogi drugi. Eksploatacijom šuma i zemlje počinje nagli gospodarski razvoj što dodatno potiče imigraciju. Velika i brojna sela postaju osnovna demografska i urbanistička jedinica.

Naseljeni Nijemci izvršili su najveći utjecaj na lokalni život sela kroz kulturu, obrtništvo, jezik i arhitekturu, koja do danas ostaje najvidljiviji relikv tog razdoblja. Pod njihovim utjecajem grade se brojne ciglane, a opeka mijenja dotadašnju gradnju blatom i drvetom, što bitno podiže kvalitetu života i stanovanja.

Nastaju dva tipa kuća: zabatni – koji se razvija prilagodbom postojeće tradicijske arhitekture i agrarnog načina života, te uzdužni – koji prenosi gradsku arhitekturu, a prilagođen je za obrtnički način života. Kuće grade seljaci koji ne poznaju stilove nego kroz ornamente fasada oponašaju gradsku arhitekturu u težnji za kulturnim i civilizacijskim pomakom. Na jednom objektu može se naći mješavina historičističkih i secesijskih stilova, a pročelja često ističu značaj, socijalni status, konfesiju, etnicitet ili zanimanje vlasnika/graditelja, odnosno njegove obitelji. Takva se arhitektura širi na sve stanovnike Slavonije i zadržava se do sredine 20. stoljeća, a i danas je često jedina kulturna i povijesna baština nekog mjesta.

Aktualno iseljavanje stanovništva najizravnije uništava selo jer ne pruža dovoljnu kvalitetu života. Gase se pošte, domovi zdravlja, dućani, škole... kuće su napuštene, dvorišta obrasla u korov. Povijesna arhitektura prva propada. Najveći broj tih objekata napušten je i derutan, a dio snimljenih objekata urušio se vrlo brzo nakon fotografiranja.

U seoskoj arhitekturi Slavonije upisan je povijesni prosperitet regije, ali i današnje propadanje, nit koja veže dva suprotna migracijska vala. Ironija povijesti je da su Nijemci naseljavali slavonska sela i podizali kvalitetu života, a sada

se upravo seosko stanovništvo mahom seli u Njemačku u potrazi za boljim životom.

Serijski se sastoji od foto-kolaža objekata na pročišćenim ravničarskim prostorima, kako bi se istaknula arhitektura i ispražnjeni pejzaž, kao i od tipologije kuća u realnim prostorima.

Domagoj Burilović

“Dorf” is the German word for village.

In the 19th century, the largely uninhabited forest-swamp area of Slavonia was settled by the inhabitants from numerous Central European nations (alongside Croats, there were Serbs, Hungarians, Germans, Austrians, Slovaks, Czechs, Ruthenians, Jews, and others). Austria-Hungary colonised these deserted areas, compensating military service with (Slavonian) land, so officers often brought entire families with them, followed by many others. The exploitation of forests and land initiated rapid economic development, which further stimulated immigration. Large and numerous villages become the fundamental demographic and urban units.

The German settlers exerted the greatest influence on local village life through their culture, crafts, language, and architecture, which remains the most visible relic of that period to this day. Numerous brick yards were established under their influence, and brick replaced the earlier construction methods using mud and timber, significantly improving the quality of life and housing. Two types of houses emerged: gable-end houses – developed by adapting existing traditional architecture and the agrarian way of life, and longitudinal houses – echoing urban architecture and adapted to the needs of craftsmen. The houses were built by peasants unfamiliar with architectural styles, who imitated urban architecture through façade ornamentation in their aspiration towards cultural and civilisational advancement. A single building might display a mixture of historicist and Art Nouveau styles, and façades often expressed the significance, social status, religious affiliation, ethnicity or occupation of the owner/builder and their family. This architectural style spread among all the inhabitants of Slavonia and persisted until the mid-20th century, and even today, it often represents the sole cultural and historical heritage of a place.

The current emigration of the population most directly contributes to the destruction of villages, as they do not provide an adequate quality of life. Post offices, health centres, shops, and schools are closing... houses are abandoned, yards overgrown with weeds. Historic architecture is the first to decay. Most of these structures are deserted and dilapidated, and some of the photographed buildings collapsed shortly after being photographed.

Inscribed in the rural architecture of Slavonia is the historical prosperity of the region, but also its present-day decline, a thread connecting two opposing migratory waves. The irony of history lies in the fact that Germans once settled Slavonian villages and improved the quality of life, and now it is precisely the rural population who are largely moving to Germany in search of a better life.

The series consists of photo-collages of buildings set against purified lowland landscapes, in order to emphasise the architecture and the emptied landscape, as well as the typology of houses within their real settings.

Domagoj Burilović

DOMAGOJ BURILOVIĆ

Rođen 1987. u Vinkovcima. Diplomirao slikarstvo 2012. godine na Umjetničkoj akademiji u Splitu. Kroz fotografiju obrađuje političke i društvene teme, a zadnjih godina bavi se aktualnim iseljavanjem stanovništva iz Slavonije. Izlagao na brojnim skupnim i samostalnim izložbama u zemlji i inozemstvu, radovi su mu nagrađivani i uključivani u zbirke.

DOMAGOJ BURILOVIĆ

Born in 1987 in Vinkovci. Graduated in Painting from the Academy of Arts in Split in 2012. Through photography, he addresses political and social themes, and in recent years has focused on the current emigration from Slavonia. He has exhibited in numerous group and solo exhibitions in Croatia and abroad. His works have received awards and have been included in various collections.

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DOMAGOJ BURILOVIĆ

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